

*The Metropolitan
Museum of Art*
Guide to the Collections:
Medieval Art

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Museum of Art*

GUIDE TO THE
COLLECTIONS

Medieval
Art

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*The Metropolitan Museum of Art
Guide to the Collections*

MEDIEVAL ART



The Middle Ages is the term generally applied to the period between ancient and modern times in Western civilization. Very roughly the term refers to the years between the fall of Rome and the beginning of the Renaissance. There can be no precise dates, for Rome did not fall in a day, or in a century, and the spirit of the Renaissance spread only gradually throughout Europe. For convenience' sake we might start with the founding of Constantinople (formerly the fortress town of Byzantium, now the city called Istanbul) in A.D. 330 as a new, Christian capital of the Roman Empire, and conclude with the age of discovery and of the Reformation, extending into the first decades of the sixteenth century.

The single factor that lends unity to that long and complex period is the authority of the Christian Church, a binding influence that was felt not only in art and literature, but in science and law, in politics and economics, and, if we recall the Crusades, even in war. There was, of course, also secular art and, although relatively little of it has survived, we

1. Separation of the sheep from the goats. Marble relief, from Rome, 4th century



2. Marble vase, 4th or 5th century

shall note some splendid examples. Throughout those many years, however, the Church remained the most consistent and influential patron of all the arts.

The earliest known objects of Christian art come from the Roman catacombs, when the religion was still a persecuted sect. Christian art developed over the next twelve centuries in ever-increasing complexity until Europe became covered with a "white robe" of soaring churches. In like manner the doctrine of the church was elaborated and its institutions systematically developed.

To instruct and edify the Christian congregation remained one of the main purposes of church art throughout the Middle Ages, and in that sense it was didactic art. In those days before the printing press, the laity—the great mass of the people—was illiterate. In the painted and carved images incorporated in their architecture and adorning their walls, monasteries and churches constituted picture books, so to speak, in which everyman could find a graphic adjunct to the written word. Such great buildings as the abbey of St. Denis near Paris and the cathedral of Chartres, to both of which we will again refer, were to a degree huge stone encyclopedias. Chartres, for instance, includes no less than 8000 images in sculpture and stained glass in its architectural scheme.

Beyond that, to be sure, these structures were in themselves gifts to God, raised and made beautiful by the faithful in homage to the glory and the om-

3. Christ giving the law to the Apostles. Marble relief, mid-4th century



nipotence of the Creator. As Constantine built a mighty portal to his church in Constantinople "in praise of the Universal God," so Abbot Suger, 800 years later, transformed St. Denis into a paradis of multicolored glass for the glorification of God.

The forms that evolved to serve these ends drew their inspiration from many sources—from ancient Greece and Rome, western Asia, and the tribal cultures of the invading barbarians who swarmed over Europe in what are called the Dark Ages. From the interplay and fusion of such diverse influences developed, stage by stage, those great styles in art—the Romanesque and the Gothic—which gave the spirit of the Middle Ages its broadest and most coherent expression.

The Museum's collections cover this long period in all its many phases and include fine examples in every medium. Of this abundance and variety of objects the large selection on display provides the visitor with a richly documented guide to the subject. In other departments of the Museum the Coptic art of the early Christians in Egypt, prints, drawings, paintings, and arms and armor widen the range of this summary. Architecture was a primary art of Europe in the Middle Ages, and at The Cloisters, the Museum's branch in Fort Tryon Park, one can observe medieval art in a unique architectural setting. Yet even the smallest, separate object in a case breathes the spirit of its age. Here, as elsewhere in the Museum, it requires some historical imagination to see these exhibits not simply as rare museum specimens, but as things that were made with a reason growing out of the conditions of human life, as inevitably as do the automobiles and magazine advertisements of today.

The first Christians were born in a pagan Roman world and their artistic heritage was deeply rooted in the classical past. The beginnings of Christian art were, in fact, a late phase of Roman art. An early portrait sculpture in marble, possibly representing Flaccilla (4), wife of the 4th-century emperor Theodosius, helps to recall this, since it is so obviously in the Roman tradition, as we can see by comparing it

4. Marble portrait (Flaccilla?),
4th century



Early Christian art

with generally similar portraits in our classical collections. Also, the large vase (2), carved from a massive block of marble in the 4th or 5th century, with its spiral-fluted body cut so thin as to be translucent, follows a strictly classical design. The leaf clusters and vine tendrils that form the handles and run in a band about the base are somewhat stylized, but they still clearly suggest natural forms in the realistic manner favored by the Romans.

This persistence of established practice, as well as its adaptation to Christian purposes, is graphically shown in a marble relief (1) from a 4th-century sarcophagus. Here a bearded youth in a toga, who might be a pagan shepherd from a Roman pastoral scene save for the authority of his presence and his gestures, is depicted separating the sheep from the goats, symbolizing the Christian subject of the Last Judgment. Several centuries were to pass before the image of Christ assumed the form that has become traditional in Christian art.

Purely ornamental devices of Roman art were also given symbolic meaning by early Christian artists. Grapes and vines, such as we saw on the vase recently mentioned, twine in a decorative spiral pattern about two marble columns from Notre Dame de La Daurade, in Toulouse, one of the earliest Christian churches in Gaul (it was standing at least as early as the 5th century) and one of the most magnificent built north of the Alps before the time of Charlemagne. In a marble relief (3) from the 4th century, however, the grapevines that curve in rhythmic scrolls above a row of fragmentary figures, showing Christ giving the law to the Apostles, recall the Eucharist and the parables of Christ. The grapes symbolize the blood Christ shed for the salvation of man, the wine partaken at the sacrament of communion commemorating the Last Supper. Jonah being swallowed by the whale, shown in another relief, has allegorical reference to Christ's death and resurrection.

The Roman fondness for portraits is further seen in the likenesses found on the fragments of laminated glass used to mark the tombs of early Chris-

5. Portrait of the musician Gennadius. Gold glass, 3rd century



tians in catacombs outside the city. (The images are worked on a thin layer of gold leaf embedded in the glass.) A pre-Christian example (5), inscribed in Greek "Gennadius most accomplished in the musical art," is a remarkably convincing miniature. But the faithful imitation of life, so competently realized in the best Roman portraiture, is no longer evident as we follow the development of Christian art through these small objects. Human figures tend to become flat, two-dimensional forms (6).

This stiff and primitive sort of representation is sometimes thought to reveal the incapacity of the artist to portray things in a more lifelike manner. The earliest Christians were usually not wealthy and did not command the finest workmanship. However, simplified, abstract renderings were often a deliberate rejection of classical standards of beauty, the early approaches to a different ideal. It became the task of the Christian artist to represent not the immediate and all-too-human world about him, but the everlasting and the transcendental, the world supernatural. This retreat from naturalism marks an important turning point in the history of art. It was not unlike the revolutionary change in our own day when impressionism was abandoned in favor of expressionism.

It was in Byzantine art that Christianity first developed a style of its own in which these intentions were realized. Byzantium, or Constantinople, remained the center of the Eastern Roman Empire for more than a millennium. In the 5th century its population already numbered a million; it was the seat of a splendid court and the capital of fashion; and it stood at the gateway to the Orient. From the East, Byzantine art derived its emphasis on pure decoration and dazzling ornamentation; from Christianity, the subject matter of the Scriptures; from Greece and Rome its figure style. This combination achieved its most magnificent expression in the mosaics that were applied to the surfaces of Byzantine structures. Reproductions of subjects from the walls of Hagia Sophia in Constantinople, and from



6. Portrait of a man. Gold glass, 4th century

Byzantine art

churches at Ravenna and Venice, where Byzantine influence was particularly strong, help us to imagine the transporting effect of these glittering creations.

Even in Byzantine art, however, the rejection of naturalism was neither complete nor final. The classical strain insistently re-emerged, even while the transcendental spirit found its most developed expression. A series of 7th-century silver plates, made in the imperial workshops during the reign of the emperor Heraclius and unearthed sixty years ago in Cyprus, are modeled in relief (*repoussé*) with such more or less lifelike scenes as David struggling with Goliath (7) and slaying the lion. Artists had probably been familiar with illustrated copies of the Old Testament, in which Biblical heroes were pictured in "modern" Roman dress, before the New Testament was written, so it is not surprising to find

7. David and Goliath. Silver plate from Cyprus, 7th century



such subjects persisting in a Christian community. Another survival of classical concepts is represented by a gold cup (8), found with other treasures in Albania, decorated with four female figures, descendants of Roman city-goddess types, personifying Rome, Cyprus, Alexandria, and Constantinople. In spite of the precious material in which they are wrought, the workmanship of these pieces is relatively crude; they were probably made in the provinces.

Among a variety of silver liturgical objects, a 6th-century chalice, a paten, and three plaques, the latter probably used for book covers, were found in Syria, along with the celebrated Chalice of Antioch on display at The Cloisters. On one of the plaques (9) the figure of St. Peter, modeled in low relief, holds a small cross similar in its outlines to the large



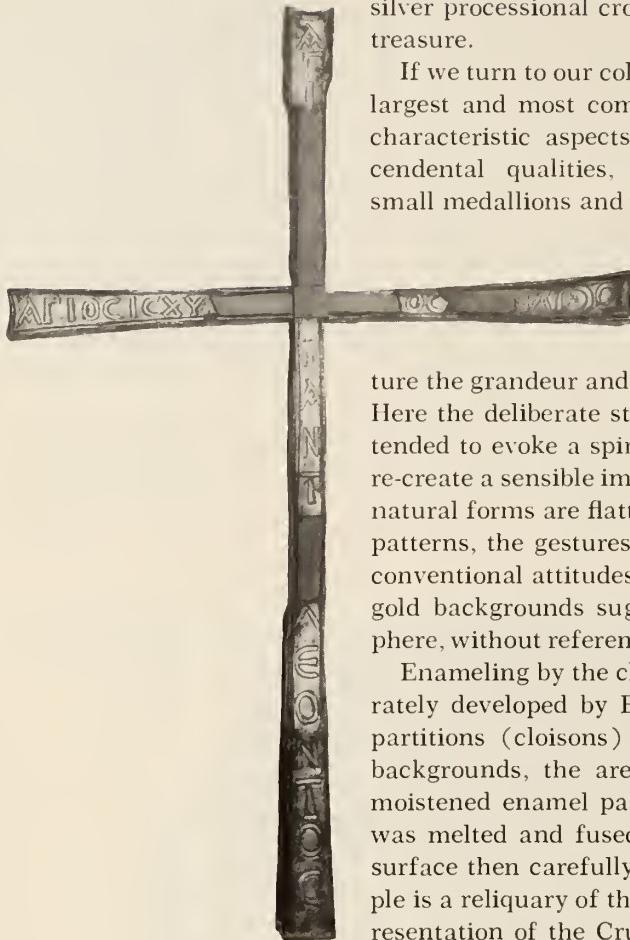
8. Gold cup, 6th or 7th century



9. St. Peter. Silver plaque from Syria, 6th century

silver processional cross (10) also found with this treasure.

If we turn to our collection of enamels, one of the largest and most comprehensive in existence, the characteristic aspects of Byzantine art, its transcendental qualities, are clearly evident. These small medallions and plaques (13) recall in minia-



10. Silver processional cross
from Syria, 6th century

ture the grandeur and austerity of the wall mosaics. Here the deliberate stylization of the subject is intended to evoke a spiritual presence rather than to re-create a sensible image. Human figures and other natural forms are flattened out into almost abstract patterns, the gestures of life are frozen into a few conventional attitudes, perspective is ignored, plain gold backgrounds suggest an otherworldly atmosphere, without reference to the world we live in.

Enameling by the cloisonné technique was elaborately developed by Byzantine artists. Thin metal partitions (cloisons) were fixed to gold or silver backgrounds, the areas between were filled with moistened enamel paste of different colors, which was melted and fused to the base, and the entire surface then carefully polished. Our earliest example is a reliquary of the True Cross (11) with a representation of the Crucifixion on the lid. The box, which may date from as early as the 7th century, is

11. Enameled reliquary of the
True Cross, from Lavagna,
Italy, 7th–9th centuries





12. Gold necklace, 6th century

said to have been brought to Italy by a Crusader, and once may have been in the possession of Pope Innocent IV (died 1254).

There are only subtle differences between the earlier and later pieces. The guiding conventions were static, contrasted to the more dynamic development that we associate with Western art. In fact, the influence of Byzantine culture can be traced in the holy images, or icons, of the Balkans and Russia down to modern times.

In our small but representative group of cast-bronze objects we can observe Byzantine art in a different medium and in purely utilitarian forms—lamps, chariot mounts, weights, and other paraphernalia of a civilized secular life. The worldliness and luxury of court circles are brilliantly suggested by our examples of jewelry—bracelets, necklaces, and

13. Head of Christ. Enamelled medallion, from Djumati, Georgia, 11th century



14. Ivory casket, Byzantine,
12th century

15. Virgin and Child. Ivory
statuette, Byzantine,
11th or 12th century



earrings exquisitely fashioned in gold and silver with polished amethysts, sapphires, emeralds, and pearls set in clusters or threaded on gold wires. A great gold girdle of the late 6th century and a gold necklace (12) found on Cyprus are cases in point. The pendants of the necklace, which include Hellenistic vase shapes, Oriental curved almond motifs, as well as the Christian cross, illustrate the complex crosscurrents of Byzantine art. In western Europe the wealth of Constantinople and the skill of its craftsmen were legendary. Not until Versailles of the 17th and 18th centuries was art so largely dominated and so lavishly subsidized by a royal court.

The fine texture of ivory provided the Byzantine artist with a perfect medium for delicate carvings intended for both secular and religious use. On one 12th-century casket (14) the naked little Cupidlike children, so-called *putti*, playing with animals, dancing with maenads, and pretending to be warriors, hark back to classical models. These animated, playful subjects contrast sharply with an ivory carving of the Virgin and Child (15) made about the same time. In this latter composition the figures, solemn and rigidly posed, have been reduced to a conventional formula suggesting their impersonal and austere majesty.

During the period that Byzantium rose to eminence, particularly from the 4th to the 7th centuries after Christ, western Europe knew the invasion of migratory tribes—Ostrogoths, Visigoths, Langobards, Franks, Burgundians, and others—who slowly settled down within and beyond the boundaries of the crumbling Roman Empire. The conflict between the artistic outlook of these uncivilized people and that of Romans of the classical age was profound. To the barbarians, art meant ornamentation and finery, decorated utensils and equipment, and precious jewels. Their art is represented in our collections by articles that were easily portable. By Roman standards these migrants barely understood the representation of natural forms; most of their designs were abstract to the point of being almost purely geometric.

Even before the invasions Roman and Celtic cultures had mingled and fused in the provinces of the Empire with results that are quite naturally reflected in the arts. Both Romans and Celts were, in their separate ways, skilled metalworkers. Several bronze necklets (*torques*), armlets, and safety-pin-like brooches (*fibulae*) inlaid with enamel, made between the 4th and 1st centuries B.C., are typical Celtic forms. A provincial Roman bronze vase (16) and a finial (17), made in Gaul between the 1st and 3rd centuries A.D., are decorated with scrolls of schematized leaves and other motifs in *champlevé* enamel: enamel pastes, that is, laid into designs cut into a metal base and then fired and polished. The design and background are given equal value; thus they can be read in both positive and negative terms, an inheritance from Celtic art. Here, as in a variety of brooches, mounts, and other accessories, classic ornament has been reinterpreted with new emphasis, vigor, and color.

From the graves of Goths, Franks, and other barbarians come personal and military trappings, boldly ornamented with designs inherited in part from other nomads with whom they came into contact in their migrations, in part from provincial Roman sources. A pair of Frankish brooches (18) in the highly simplified form of winged beasts rep-

Tribal migration art



16. Enamelled vase, from La Guierche, France, 3rd century

17. Enamelled finial, late 1st or early 2nd century





18. Gold brooch, 6th or 7th century

resent one aspect of this nomadic influence. A belt buckle and the mountings of a spear of gilded silver (19) decorated with geometric and animal forms, from a warrior's tomb in Vermand, France, are among the richest surviving examples of workmanship from the borderlands where barbarian and Roman cultures met. In his full regalia a barbarian chieftain or "prince," armed and bejeweled, made an impressive spectacle. There was, in fact, far more brightness and skilled accomplishment than is implied by the term "Dark Ages" commonly applied to these centuries. Glass drinking vessels (21) found in Frankish graves show that some of the old Roman centers in Gaul and the Rhineland continued production after the invasions.

Carolingian and Ottonian art

19. Silver-gilt spear mount,
350–400



In the 8th century Charlemagne tried to revive the ideals of classical antiquity. As is usually the case in such "revivals," he merely performed the last rites over the past; and, as is equally the rule, he signaled the birth of something new. Above all, however, he performed the vital service of recalling from a threatened obscurity the ancient traditions of art. For models to serve his many artists the emperor turned to late Roman art of the 4th and 5th centuries and to Byzantine art of the following centuries. He imported illuminated manuscripts, gold-work, ivories, textiles, and portable examples in other mediums from the Mediterranean area. As one important result, Carolingian art, reacting strongly against the flat ornamental style of the migration epoch, again encouraged representations of the human figure.

The impetus of this early renaissance was checked by the Norman invasions, although the principles Charlemagne espoused persisted in France, in Germany under the Ottonian dynasty, and quite naturally in Italy, into the 11th century. A 10th-century German ivory plaque (20) (probably carved in the court workshops at Aachen) representing the Virgin illustrates the far-reaching influence of Byzantine art, an influence that had a pronounced effect on Ottonian art. This very majestic figure, aloof and inaccessible, sits, wearing a fixed stare,



20. The Virgin Enthroned. Ivory plaque, 10th century

within an arch that is dwarfed by her massive proportions. The swirling linear patterns of her robes, however, animate the design in a manner that belies the static conventions of Byzantium and suggests the infusion of new energy in western European art. Among other examples, an Ottonian plaque (22) shows Christ in Majesty receiving a model of Magdeburg cathedral from an earthly king—probably Otto I, who is represented dwarfed in scale compared with the central figure of Christ and the attending angels and apostles. This is one of a series from an altar frontal that may have been in the cathedral at Magdeburg. The Carolingian and Ottonian revivals sowed the ground for the more developed renaissance of the 12th century, when Romanesque art came to full flower.

The Treasury

21. Glass beaker, 7th–8th centuries



It is important to recognize the vital part played by the so-called minor arts (actually they are minor only in scale) in the subsequent course of Western art, including such monumental forms as architecture and sculpture, a point to which we will return. A great wealth of such relatively small objects have been brought together in the Museum in a gallery that in its richness recalls the treasury of a medieval cathedral. The use of richly decorated liturgical objects became a widespread practice as the Middle Ages progressed. These treasures were by no means only of local origin; they might have been brought from the East by returning Crusaders or itinerant artists and merchants, from distant parts of Christendom by monks and other travelers. They display a vocabulary of ornamental motifs drawn from the past as well as the present of most of the known world.

Through the wide variety of precious objects in our own Medieval Treasury—enamels, ivories, metalwork, and textiles—we can chart the currents of European art from the 11th to the 16th centuries, a period that starts with the growth of Romanesque art and concludes with the final phases of Gothic. Out of this rich assemblage we can call attention to only a few of the important pieces—enough to show how freely the Romanesque artist used the enlarged



22. Christ in Majesty. Ivory plaque, 950-1000

vocabulary made available to him, inventing forms of expression with almost feverish delight and with developing skill in different mediums; how the pictorial language of the faithful was worked into a formal system of symbolic images; and how the artist of the Gothic period slowly returned to a more direct observation of nature to express his own vision of the world and the universe.

Let us pause here briefly to recall that the terms Romanesque and Gothic are somewhat misleading. There is very little Roman about Romanesque art, a

name that was coined in the 19th century; and there is nothing barbaric, as the word implied when Italian renaissance writers first used it, about Gothic art. Also, there were many regional variations to both styles, differences which can only be touched upon in this summary. Even though the most widely known medieval art is French, Spain, England, Germany, the Lowlands, Northern Italy, and Sicily all contributed to the richness and invention of Romanesque and Gothic art.

Enamel was considered a semiprecious material and was extensively used during the Middle Ages for the decoration of both ecclesiastical and secular objects. In the 11th and 12th centuries centers of this art flourished in the great abbeys of the Meuse, Moselle, and Rhine valleys. A series of brightly colored examples depicting the life of Christ illustrates several typical aspects of the Romanesque style. The designs of two 12th-century plaques representing the Crucifixion (23) and the Baptism (25), realized in a combination of cloisonné and champ-

23. The Crucifixion. Enamelled plaque, 12th century

24. Enamelled reliquary box, 12th century



levé techniques and attributed to the famous Mosan master Godefroid de Claire, display a quickened spirit that departs from the rigidity of Byzantine art. Although the personages in these scenes disclose neither agony nor ecstasy—all human expression is masked by a composed serenity—their sturdy figures give some impression of roundness and of a borning vitality. In the Baptism, by accepted convention, a pattern of undulating lines that drape the lower half of Christ's naked body represents the waters of the river Jordan.

On one side of a 12th-century reliquary box (24), probably made in Spain, appear the four symbols of the Evangelists, the angel of St. Matthew, the eagle of St. John, the lion of St. Mark, and the ox of St. Luke. Here, as elsewhere among these exhibits, the liveliness of conception resembles the fantastic forms and creatures that writhe amid the ornament of Romanesque sculptures. Such symbols, like the indication of water mentioned above, were elements in a sort of sacred shorthand, a popular graphic language by which the medieval artist described attributes of both the visible and the invisible worlds.

The 13th-century figure of Christ in Majesty (26), made at Limoges, France, is shown seated on the arc of heaven within a *mandorla*, an almond-shaped aureole of radiance denoting eternal bliss. Here, as in a magnificent reliquary box and other objects on display, the heads are of cast metal set in relief against the enameled background. In other cases, such as a 13th-century image of St. James (27) from an altar frontal, the entire figure is cast in relief, approaching sculpture in the round, and applied to the background. A variety of half-round figures also emerge from the enameled background of a Gothic shrine (28), or sacrament house, made in Limoges in the second half of the 13th century. The major scene, inside the shrine, depicts the Deposition. Other scenes, most of them in relief, both on the inside and outside, represent other episodes in the life of Christ. Let us note in passing a Spanish Romanesque silver processional cross (29), among these treasures, which shows Christ on the cross, not as a human being in agony but as a transcendental



25. The Baptism. Enameled plaque, 12th century

26. Christ in Majesty. Enameled plaque, mid-13th century





27. St. James. Relief with
enameled background,
probably from
Grandmont abbey,
France, 1250–1300

and triumphant heavenly king. The cross itself is resplendent with gems and intaglios applied to bands decorated with filigree.

At some centers, principally Limoges, the enameler's art gradually attained the proportions of an industry. Pyxes to hold wafers for the Mass, book covers, incense boats, basins, candlesticks, and other objects used in medieval liturgies and also for secular purposes were made, first individually, and finally mass-produced. In earlier examples the enameled figures are set within an incised metal field. Later, the figures themselves are incised in the metal and placed within an enameled reserve; still later they are cast separately in relief and fastened to the background. The deep, cool, predominantly blue colors of Limoges enamels remind us of those used in the 13th-century French stained glass.

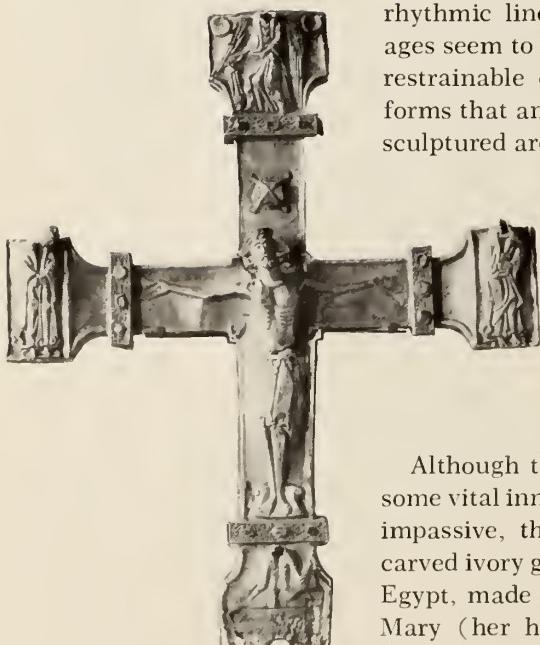
Although the techniques were restricted, the range of colors limited, and the work generally small

28. Enamelled shrine,
1250-1300



in scale, these objects include some of the finest productions of the early Middle Ages. After about 1400 enamelters composed their scenes in brilliantly variegated colors and with a new facility of drawing, often altogether omitting the metal ridges that separated the color areas in earlier examples. Our 16th-century Limoges plaque representing the Raising of Lazarus, for instance, bears an obvious resemblance to painting of the period; the enameler's art, in freeing itself from technical limitations, had lost its peculiar and most engaging character.

The evolution of medieval art can be even more clearly summarized in the selection of superb ivories shown in our treasury. A 12th-century Spanish plaque (30), one leaf from a diptych, reflects the lively spirit with which the human figure was introduced into Romanesque sculpture. The upper panel depicts Christ on the road to Emmaus; the lower half shows him appearing to Mary Magdalene (*Noli me tangere*). Contorted and misproportioned, their gestures forcefully overemphasized, swept along in rhythmic linear patterns, these scriptural personages seem to be acting out a drama with almost unrestrainable energy, as they appear to do in the forms that animate the capitals, porches, and other sculptured areas of certain Romanesque churches.



29. Silver processional cross,
from the church of San
Salvador de Fuentes. Spain,
12th century

Although these figures seem to be charged with some vital inner force, the facial expressions remain impassive, the gestures purely formal. In a tiny carved ivory group (31) representing the Flight into Egypt, made in England late in the 12th century, Mary (her head is missing) sits sedately like a heavenly queen enthroned on the back of a donkey. But the figures are more or less anatomically correct and lifelike and in a gesture of human warmth



30. Leaf of an
ivory diptych,
12th century

Joseph puts his arm about Mary. This appealing little group heralds the growing naturalism and humanization that become so strongly manifest in Gothic art of the later Middle Ages. Among a variety of ivory and wood statuettes of the Virgin and Child, many of them used by individuals for private devotions, the Virgin's face often relaxes into a smile; she embraces her child, fondles him, and even nurses him as any human mother might, albeit with queenly dignity.

In a painted ivory folding shrine (32) from 14th-century France, depicting the Virgin and Child with angels, the four figures are framed in Gothic pointed arches and peaked gables. The figure of the Virgin, holding the Child in her arm, has lost the nervous intensity of the Romanesque style. Her posture assumes a graceful, if slightly unstable S-curve, and her garments fall in quite natural folds. Realism is even further developed in an elaborate 15th-century altarpiece, attributed to the Embriachi family of Venice and Florence. Detailed narratives from the lives of Christ, St. John the Baptist, and St. John the Evangelist are convincingly re-created in more than a score of miniature scenes set within the framework of a Gothic trefoil arch.

Miniature shrines and other portable objects in ivory served the wealthy for private devotional use and enjoyment. In the later Gothic period personal objects such as toilet boxes (34) and mirror cases were carved with secular scenes and tales of courtly life and love. Like the illuminated prayer books of the time, such pieces were made to the taste of great princes and affluent connoisseurs. The book bindings, cases, and boxes made of leather stretched over a hard core of wood are enlivened by incised or embossed designs, sometimes painted or gilded and further ornamented by wrought metal mounts. Among other secular objects, double cups and various table vessels in precious metals hint at the splendor of the medieval feast. Exquisitely fashioned costume accessories supplement the picture of this more worldly life as we will see it represented in tapestries and paintings.

In keeping with the development of naturalism, reliquaries for containing objects with sacred asso-

31. The Flight into Egypt.
Ivory, 12th century



32. Folding ivory shrine,
14th century



17.100.211



33. Silver reliquary head of
St. Yrieix, 13th century

34. Ivory toilet box, French,
14th century

ciations often took the shape related to such objects. A 13th-century silver head of St. Yrieix (33) from the Limousin, with the saint's tonsure and beard carefully indicated, once held pieces of his skull. The relic was made visible by means of a jeweled and filigree openwork on the crown of the head. A silver-gilt filigree collar set with crystal cabochons adds further opulence to this boldly modeled likeness. Thus, too, a late 14th-century silver-gilt Swiss reliquary in the shape of an arm once contained an arm bone of St. Valentine. The aquamanile, used to hold water for washing the hands of the celebrant of the Mass, was characteristically wrought of base metal, often in the shape of a lion, a horse, a dragon, a centaur (36), or some other unlikely creature.

Among the textile masterpieces, a large altarcloth in white linen embroidered by the nuns of the convent of Altenburg shows how, even in monochrome, variegated stitching could produce a richly textured effect. An English chasuble (35) embroidered in gold thread and seed pearls on crimson velvet reveals the reason English embroidery work (*opus Anglicanum*) gained such eminence in the 13th and 14th centuries.

What has been said about the relatively small





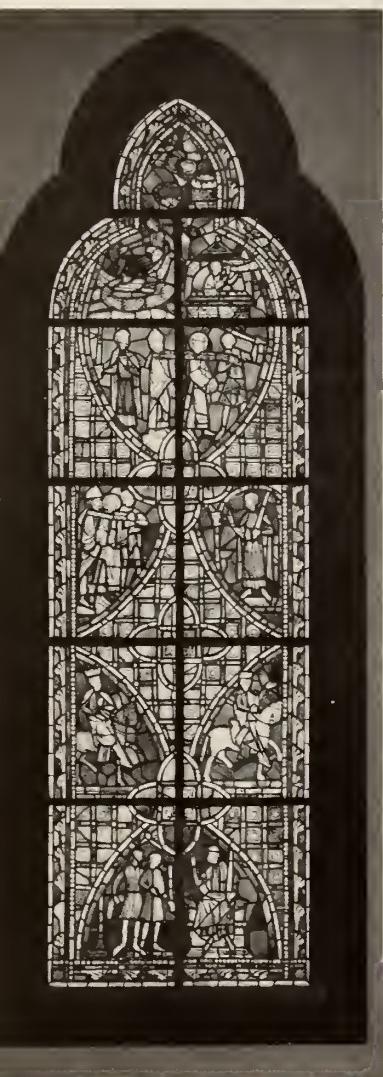
and precious articles in our Treasury serves to introduce the sculptures, stained glass, tapestries, and other larger pieces on display. In these mediums we will see much the same developments in more conspicuous form. Here too, of course, art continues to be an instrument of religious and moral enlightenment and instruction. This pictorial language made its most enchanting effects in the stained-glass windows that from the 12th to the 15th century gradually filled more and more of the wall space of medieval monasteries and churches, particularly in northern Europe. It was a costly medium and its use was confined largely to religious structures.

35. Embroidered chasuble
(detail), early 14th
century

36. Bronze aquamanile,
German, 13th century



Stained glass



37. Stained-glass window,
c. 1239–44

A magnificent 13th-century lancet window (37) from the abbey of St. Germain-des-Prés, Paris, now destroyed, represents various scenes in the life of the martyred St. Vincent of Saragossa. These narrative episodes are made compellingly dramatic by light transmitted through bits of blue and red glass of uneven thickness, painted and boldly outlined in black leading. The individual scenes are set against a checkered and geometric background typical of French Gothic glass.

The Museum has a notable collection of stained glass, including a Rhenish Tree of Jesse window, in which the Old Testament ancestors of Christ are portrayed, and parts of windows from the great Benedictine abbey church of St. Denis, near Paris, the most famous monastery in France in the golden day of monasteries. Romanesque art found its greatest encouragement in the monastic establishments that developed so abundantly and so importantly in the 11th and 12th centuries.

As already remarked the Romanesque style drew its inspiration from many sources. The fantastic animals depicted on the 12th-century lead cistern, like the sculptured griffins (38) on an 8th- or 9th-century marble relief from Sorrento (discovered in a paint shop serving as a slab for grinding colors and now displayed as originally intended as an altar frontal), recall the influence of Eastern designs as clearly as some of the enamels and ivories that have been discussed. As can be seen here, or more abundantly at The Cloisters, the capitals of Romanesque columns (39) teem with improbable creatures and unlikely scenes, grotesque and exotic designs in which the human imagination, suddenly liberated, seems to be testing all manner of new approaches. The genius of the period was not in what it borrowed or copied, but in what it created.

Romanesque and early
Gothic sculpture

Among other contributions, the Romanesque style reinstated sculptural art on a monumental scale all but unknown in western Europe since late classical times. After 600 years, large-size sculptures were again undertaken, usually less for their own sakes



than as the organic part of an architectural scheme. The 12th-century figure of an Old Testament king (41), the only known surviving full-length statue of this period from the abbey of St. Denis, mentioned above, grows out of the structural column it decorates. Its rhythmic folds of draperies are almost as tubular and vertical as the column itself.

This adaptation of sculptural form to a given space can also be seen in the painted wooden figure of the crucified Christ, of a type memorably represented by the "Volto Santo" at Lucca and carved in north Italy. The rigid, T-shaped body is clothed in a seamless garment, its folds carved into an overlaid pattern of decorative lines. A similar emphasis on linear design formally and gracefully applied to the representation of human figures gives a particular character to our painted oak statue of the Virgin and Child (42), probably made in the 12th century in the Auvergne, the mountainous central region of France. This cult image, the Throne of Wisdom or the Majesty of Holy Mary as it was termed, is the embodiment of a theological concept, emphasizing Christ's wisdom even as a babe, rather than a well-defined human likeness. The set frontal pose of the two figures, their imperturbable, almost stern ex-

38. Marble altar frontal, 8th or 9th century

39. Limestone capital, probably Spanish, late 11th or early 12th century





pressions, convey an impression of superhuman majesty. Yet, in creating his image, the sculptor did not rely entirely on a purely conventional formula; the features of the Virgin show some effort to capture the natural shapes of jaw, chin, eyes, and nose. If the face of the Child seems less realistic, it could be because artists of all early schools found it difficult to represent children other than as diminutive stereotypes of adults.

The beard, hair, and clothing of a limestone figure of a seated prophet (40), reminiscent of the 12th-century sculptures at Chartres cathedral, are defined by ornamental, chiseled lines; but the sculpture is almost freestanding and the folds of the garment are draped more amply and somewhat more naturally over the human form beneath. A 12th-century head of Christ from Notre Dame de la Couldre, in Parthenay, France, remains severe, solemn, and majestic, with no trace of human animation. To do justice to the artist's intention, however, we must try to visualize the complete figure, of which this head is but a salvaged fragment, larger than life and probably placed high above eye level, dominating the front of the church. Thus, also, the limestone head of King David (44) and another head, probably representing King Philip Augustus, were once part of full-length figures incorporated into the architectural scheme of Notre Dame cathedral in Paris. We can only imagine the brilliant effect of their original colors in sunlight, a spectacle that helped make that cathedral a gleaming monument to the glory of Christendom.

Both wood and stone sculptures were customarily painted during the Middle Ages (as indeed was much of the statuary of classical Greece). The gilders and painters, in fact, were sometimes paid more than the sculptors for their share of the work. Statues were painted in the shops of even such great artists as Jan van Eyck and Rogier van der Weyden. Our 13th-century German figure, probably of St. James the Less (43), retains much of its polychromy, from which we can get a fair idea of such statues as they originally appeared. It is a beautiful and solemn figure, larger than life; the posture is

40. Limestone statue of a prophet, French, 1150–1200

41. Columnar statue of a king, 12th century

42. The Virgin and Child. Painted wood, 12th century



43. St. James the Less. Painted
wood, 1260-80



relaxed and graceful and a semblance of a smile hovers about the lips. Quite different in character, but with its colors even more brilliantly preserved, is a 14th-century figure of St. Peter that once stood in a small, dimly lit Catalan church. The colors that appear upon our sculptures have for the most part been retrieved by the careful cleaning away of later layers of paint and accumulations of dirt.

The most important development in art during the following several centuries was the tendency of craftsmen and artists to turn more and more to the world about them for their models, to the living world of which St. Francis sang with such joy. Representations of natural forms of all sorts in carvings, tapestries, paintings, and other mediums took on an increasing resemblance to the real thing. Even the Holy Family and sacred persons became less estranged from the world of men and assumed some of the attributes of humanity. It was a slow, uneven, but persistent trend that can be followed in the Museum's exhibits.

The statue of St. James, who was said to resemble Christ, is in the fully developed Gothic cathedral style, as is that of St. Firmin. The latter, holding his severed head as a symbol of his gruesome martyrdom, is related to the sculptures of Amiens cathedral. Both figures display the serenity of the Gothic image in its developed form. Religious symbolism remains important, but it is harmoniously adapted to more realistic representation than was earlier the case.

Despite its small scale, a painted wood statuette of the Virgin and Child (45) from the late 13th century has the same monumental quality as the statues placed at the portals of Gothic churches. Here, the Child brings a smile to his mother's lips as he reaches out to touch her chin with his hand. By the 14th century, as we have already noticed among the ivories, the Virgin and Child was the most popular of all religious subjects.

A small group from the 14th century, with its original gilding and polychromy almost completely preserved, represents the Visitation (46), the tender and joyful meeting of Mary and Elizabeth before



44. Limestone head of
King David, c. 1165-70

45. The Virgin and Child.
Painted wood, French, late
13th century



the birth of St. John the Baptist and of Christ. A rock crystal set in the abdomen of each woman may have served as a window through which a painted image was to be seen.

Sculpture had freed itself from such utter dependence on architecture as we observed in the columnar king from St. Denis. It now existed more truly for its own sake. This spirit of liberation, a gradual development of greater ease and movement so exquisitely realized in a small seated Virgin of the Annunciation (47), one of the loveliest of Gothic sculptures, affected all the arts. It is dramatically presented in tapestries.

Tapestries

46. The Visitation. Painted and gilded wood, from Katharinental, Switzerland, c. 1310



In church and castle alike tapestries added large areas of bright color and pictorial design; they also served as insulation against the cold and dampness of stone and plaster walls. They were often made in sets and were hauled like furniture from castle to castle as the court and nobility visited their various estates. By the 14th century the production of tapestries had become a highly organized industry in Europe, with main centers in Paris, Arras, and, later, in Tournai and Brussels. The Museum owns a magnificent collection that includes some of the earliest and some of the finest examples in existence. A selection is shown in the Main Building; others are displayed at The Cloisters.

Our fragment representing the Crucifixion (48) was probably woven about 1350 in the region of Lake Constance. It is thought to be the central part of the oldest surviving Gothic example. The figures show no attempt at modeling and are flatly disposed upon a rich starry background. Another 14th-century fragment similar to those from the Paris workshop of Nicolas Bataille has an allover pattern that suggests wallpaper, repeating the arms of Beaufort, Turenne, and Comminges.

The influence of painting and manuscript illumination on tapestry design is clearly shown in the Annunciation, woven early in the 15th century in Arras, a name that became a synonym for tapestry. The scene recalls a similar composition in a painting by Melchior Broederlam, court artist to the very



47. The Virgin of the Annunciation. Painted stone, French,
14th century

48. The tapestry of the Crucifixion, c. 1350





49. The Rose tapestry (detail),
15th century

powerful dukes of Burgundy. This effort, still very tentative, to represent three-dimensional space on a flat surface is related to the more naturalistic renderings we have reviewed in talking of enamels, ivories, and large sculptures.

This tapestry brings us again into the full current of the Gothic style in which resemblances to natural forms as well as the portrayal of human feeling were accepted as valid stylistic ideals—ideals, we might add, that have remained valid until modern times. Figures have normal proportions, gestures become more supple and lifelike. We come also to a period when culture assumes a more secular outlook. Our tapestry showing courtiers at a rose ceremony (49) presents these fashionably and elaborately costumed figures against a background striped with the colors of King Charles VII, alternating red, white, and green, and featuring his emblem,

the rose, on twining branches. This panel was probably one of a set made in Arras or Tournai in the second quarter of the 15th century for that king.

The illusion of reality is heightened in a remarkable group of fragments from another, somewhat later 15th-century tapestry (50) depicting the sacraments of the Church with parallel scenes—prefigurations—from the Old Testament. Here the figures are posed and grouped more naturally; the perspective is more convincing. These pieces are from the looms of Pasquier Grenier, master weaver and merchant of Tournai, and were given by him and his wife to the local church of St. Quentin. Boldly designed, skillfully composed, and brilliantly colored, these large fragments represent Tournai weaving at the peak of accomplishment. Another tapestry by Grenier depicts Hector being armed and leaving for battle in the Trojan War. From what they knew of this epic struggle of the remote past the storytellers of the Middle Ages wove romances in which, as here worked in wool, the ancient heroes were transformed into chivalrous knights. Still another tapestry from Grenier's workshop depicts the exploits of Queen Semiramis of ancient Assyria in a profusion of intricately wrought scenes crowded into its 28-

50. The Sacraments tapestry
(detail of Baptism),
1470-75





51. Detail of an oak chest,
14th century

Gothic furniture

foot length. (Records tell of one 15th-century tapestry that was more than four times as long.) The legendary deeds of this queen, which included the building of dikes to confine the Euphrates and the founding of Babylon, were well known in the Middle Ages.

In the tapestries woven in Brussels toward the end of the 15th century the range of colors increased, the weave became tighter and finer, and design became at once more complicated and more realistic in rendering. Silk and metal threads were more generously used. None are more representative than the great sets that were assembled in the cathedrals and royal collections of Spain. Two of our tapestries, once in the cathedral at Burgos, are splendid examples. One represents Man's Fall and Redemption in a series of allegories in which the conflict of Vices and Virtues is acted out, so to speak, in a meadow richly carpeted with flowers. The various incidents are staged as if they were scenes in a contemporary miracle play. (The other of the two is shown at The Cloisters.) In two other tapestries allegories inspired by the poems of Virgil and Petrarch represent the triumphs of Fame and Time.

Still another group of 16th-century tapestries, believed to have been woven in the château country along the Loire where so many of them have been found, represent shepherds and shepherdesses, hawking parties, and other picturesque aspects of medieval life against a flowered (*millefleur*) background. In later years the technical proficiency of the tapestry weaver and the availability of an almost unlimited range of color tones led the art into a display of virtuosity that, as with the enamels recently mentioned, simulated the effects of oil painting.

In some tapestries, as well as in paintings and sculptures, various forms of Gothic furniture are represented. Medieval furniture, itself, has not survived in any great quantity, although it can be studied in a number of examples on display, mostly from the 15th and 16th centuries. Only rarely do they retain vestiges of their original painted decoration. In their

form and their carved decoration, however, they show an obvious dependence upon architecture.

Chests commonly used for storage also served as portable trunks and as seating furniture. An intricately carved front from an English chest (51) shows how elaborately this almost universal form was at times fashioned. Chairs were usually reserved for persons of consequence; those with canopies served as thrones or seats of honor for ranking dignitaries. A high-backed paneled chair with linen-fold carving and low-backed circular chairs represent somewhat less pretentious types. An elaborately carved French credence possibly stood in a paneled room and was used as a sideboard or to hold liturgical vessels.

Spotted about the medieval galleries are examples of the potter's art (52). In the 12th and 13th centuries imported glazed wares from Egypt and the Near East, including lands of the Byzantine Empire, and from Spain where Moorish and Spanish potters produced wares of fine iridescent luster, were widely distributed in Europe. Italian potteries began the manufacture of decorated glazed earthenware, partly in imitation of such imported models and designed principally for display on sideboards and tables. Other forms evolved for the storage of food and drugs. These matters are further discussed in another section of the Museum's guide.

For purely practical reasons a huge baroque gilt ironwork choir screen, or *reja*, from the Spanish cathedral at Valladolid has been installed in the medieval galleries. It is a magnificent and imposing example, if late in date, of the screens which separated the lay congregation in medieval churches from the area reserved for the clergy.

The late development of medieval art as we have seen it in tapestry weaving, and earlier in the ivories, brought forth a rich and varied abundance of carvings and sculptures. From our own collections we can here select but a few that are representative of the culminating phases of the Gothic style. The most significant aspect of these figures is a continuing, more persistent emphasis on individual and charac-

52. Glazed earthenware basin,
Italian, 14th century



Later Gothic sculpture



53. Marble pilaster, early
14th century

teristic portrayal, contrasted with the abstract and relatively general representations of earlier years. The wealthy merchants who increasingly patronized the arts looked for more intimate and familiar likenesses. Even in depicting the Virgin, Christ, and other holy persons he had never seen, the late Gothic "imager" endowed his subject with personality and life.

In Italy, where the classical tradition never had been entirely forgotten, the conventions of Gothic art were discarded earlier than in northern Europe. An early 14th-century marble angel (53), carved by Giovanni Pisano and once in the collection of John Ruskin, is one of three pilasters from the parapet of a pulpit. One of the few important Italian Gothic sculptures in America, it already foreshadows the tranquil idealized figures of renaissance art.

Our sensitively carved Burgundian statue (54) of painted limestone shows the Virgin in a maternal role, quietly and affectionately attending the observation of the Child she holds on her lap, as he points to the open book before them. It was the Burgundian school that in the 15th century possessed such individualistic sculptors as Claus Sluter. Even if they are not from his hand, our large figure of St. John the Baptist (56) and another of St. Paul clearly reflect the influence of this Netherlandish immigrant artist to the court of Burgundy at Dijon. A standing Virgin and Child in the manner of Sluter displays a similar vitality and realism in the deeply undercut robes and the vigorous characterization of the face.

This same sort of detailed realism is clearly stated in two marble statuettes representing mourners (55) in the funeral procession of John, duke of Berry, one of the most brilliant and munificent art patrons in history. The faces of these small figures, hidden as they are deep within their hoods, are intricately modeled in lifelike, expressive features. Other mourners of this group may be seen at the duke's tomb in Bourges. Three kneeling effigies, also in marble, may be specific portrayals of Charles V, king of France and nephew of the Duke of Berry, of his queen, and of their son the dauphin. They very

probably came from a religious monument erected by the king. A marble head (57), part of a tomb effigy, made by Jean de Liège about 1382 and formerly in St. Denis, is an identified portrait of Marie of France, daughter of Charles IV.

In Sluter's day the rulers of Burgundy were among the most powerful princes of Europe. Their alliance with Flanders, by marriage, negotiation, and conquest, encouraged a vital infusion of Netherlandish temperament at a time when French Gothic

54. The Virgin and Child.

Painted and gilded
limestone, from Poligny,
France, mid-15th century





55. Marble figure of a
mourner, c. 1453



56. St. John the Baptist.
Limestone, from Poligny,
France, 1400–50

art was tending to become academic and mannered. Two small wooden figures of holy women (58) from a 15th-century Flemish entombment scene, crisply carved and brightly gilded, express grief with a feeling that seems all the more poignant because it is so obviously restrained. Two reliquary busts of St. Barbara (59) and St. Catherine, larger in scale, belong to the school of another Netherlandish artist, Nicolaus Gerhaert von Leyden. With their animated gestures and sensitively modeled, brightly painted fea-



57. Marie of France. Marble, late 14th century

tures, they seem engaged in some dramatic dialogue. Each carries the symbol of her martyrdom: St. Barbara the tower in which she was immured, St. Catherine the broken wheel.

The dramatic incidents depicted in a number of carved wood or sculptured stone reliefs, most of them from altarpieces, again remind us of the miracle and morality plays that won such wide popularity during the course of the Middle Ages. A painted



58. Holy women. Painted and gilded wood, 15th century





59. Reliquary bust of
St. Barbara. Painted
wood, from Wissembourg,
Alsace, c. 1500

limestone version of the Nativity (61) includes such homely and appealing details as Joseph warming the swaddling clothes by the fire and angels preparing the crib and tending the newborn Child. In another relief, said to be from the cathedral of Calahorra, Spain, the Flight into Egypt again suggests a "still" from one of the morality plays. Here a pair of angels, who resemble ordinary children, helpfully bend the tree so that Joseph may reach the fruit which, according to the apocryphal story, he fetched for Mary at Christ's command.

The sculptured group showing St. Anne instructing the young Virgin (60), a masterpiece of late Gothic French sculpture, is obviously based on keen observation of human models, quietly and sensitively posed to emphasize the intimate, deeply sympathetic relationship between mother and child. In startling contrast to this calm study stands the

60. The Education of the
Virgin. Sandstone, early
16th century





61. The Nativity. Painted limestone, French, c. 1450

little walnut figure of St. Catherine (62), dating from the first half of the 16th century. With all the exuberance and extravagant display of a present-day fashion model, this fragile, wasp-waisted figure stands, sword in hand, over the broken wheel and the pagan emperor whose wise men she confounded with her wisdom. Her highly mannered pose and her elaborate costume, rather unexpected in the representation of a martyred saint, record that note of worldliness on which the Middle Ages drew to a close.

The finest late Gothic sculptures in the Museum were from the private chapel of the château of Biron in southwestern France. One group represents the sorrowing Virgin holding the body of her son, her profound grief made the more expressive by her quiet resignation. On either side kneel two figures —Armand de Gontaut, bishop of Sarlat (63), and

62. St. Catherine. Walnut, Flemish, 1500–50





his brother Pons de Gontaut, seigneur of Biron, who had the sculpture carved when he built the chapel after his return from Italy in 1495. In the other group from Biron, representing the Entombment of Christ, the figures are silent and still before the tragedy of death. With these groups the Gothic style reaches its final flowering before giving way to the new renaissance styles of the 16th century, which developed in France under Italian influence.

From what we have discussed in these pages, it might be concluded that the term Middle Ages is in fact a misnomer. The medieval world was by no means simply a way station between antiquity and modern times. It was a world in which human interests of infinitely wide variety were forged into concerted creative efforts such as the world had never witnessed before. It was the crucible of the modern world.

Our holdings have grown continuously since the first important gifts were made by J. Pierpont Morgan in 1907 and 1909. By the end of 1917 his world-renowned collection of more than 3000 medieval objects had also come to the Museum as the gift of his son, J. P. Morgan. Other medieval treasures were included in the large gifts and bequests from Benjamin Altman, Isaac D. Fletcher, Michael Dreicer, Mrs. H. O. Havemeyer, Theodore Davis, Michael Friedsam, and George Blumenthal, among other notable private collectors. Our remarkable series of tapestries have been assembled with generous aid from Mrs. Daniel Guggenheim, George D. Pratt and Mrs. George D. Pratt, Mrs. Van Santvoord Merle-Smith, Mr. and Mrs. Frederic B. Pratt, Helen Hay Whitney, Mr. and Mrs. Frank Jay Gould, and Mrs. Harold Irving Pratt. Gifts and loans from Alastair Bradley Martin and Mrs. Martin have added to the wealth of material on display. These many benefactions and loans, together with timely and important purchases, have made the Museum's representation of medieval art, including the collections at The Cloisters, the most significant in the Western hemisphere.

63. Armand de Gontaut.

Detail from Pietà, c. 1500

NOTES ON THE ILLUSTRATIONS

1. H. 16 in. Rogers Fund, 1924	24.240	26. H. 9 $\frac{3}{8}$ in. Gift of J. Pierpont Morgan, 1917	17.190.783
2. H. 21 in. Fletcher Fund, 1952	52.88	27. H. 11 $\frac{1}{2}$ in. Gift of J. Pierpont Morgan, 1917	17.190.123
3. H. 19 $\frac{1}{8}$ in. Given in memory of Joseph Brummer by Ernest and Beata M. Brummer, 1948	48.76.2	28. H. 33 in. Gift of J. Pierpont Morgan, 1917	17.190.735
4. H. 10 $\frac{1}{2}$ in. Fletcher Fund, 1947	47.100.51	29. H. 23 $\frac{1}{4}$ in. Gift of J. Pierpont Morgan, 1917	17.190.1406
5. D. 1 $\frac{5}{8}$ in. Fletcher Fund, 1926	26.258	30. H. 10 $\frac{5}{8}$ in. Gift of J. Pierpont Morgan, 1917	17.190.47
6. D. 3 in. Rogers Fund, 1918	18.145.5	31. H. 3 $\frac{1}{8}$ in. Dodge Fund, 1940	40.62
7. D. 19 $\frac{1}{2}$ in. Gift of J. Pierpont Morgan, 1917	17.190.396	32. H. 15 $\frac{1}{2}$ in. Gift of J. Pierpont Morgan, 1917	17.190.211
8. H. 6 $\frac{3}{8}$ in. Gift of J. Pierpont Morgan, 1917	17.190.1710	33. H. 14 $\frac{3}{4}$ in. Gift of J. Pierpont Morgan, 1917	17.190.352
9. H. 10 $\frac{5}{8}$ in. Fletcher Fund, 1950	50.5.2	34. H. 4 $\frac{3}{4}$ in. Gift of J. Pierpont Morgan, 1917	17.190.180
10. H. 58 $\frac{1}{2}$ in. Fletcher Fund, 1950	50.5.3	35. L. 51 in. Fletcher Fund, 1927	27.162.1
11. L. 4 in. Gift of J. Pierpont Morgan, 1917	17.190.715	36. H. 14 $\frac{1}{4}$ in. Rogers Fund, 1910	10.37.2
12. Gift of J. Pierpont Morgan, 1917	17.190.151	37. H. 147 in. Gift of George D. Pratt, 1924	24.167
13. D. 3 $\frac{1}{4}$ in. Gift of J. Pierpont Morgan, 1917	17.190.678	38. H. 29 in. Rogers Fund, 1930	30.30
14. H. 8 in. Gift of J. Pierpont Morgan, 1917	17.190.239	39. H. 16 $\frac{1}{4}$ in. Rogers Fund, 1921	21.21.3
15. H. 9 $\frac{1}{8}$ in. Gift of J. Pierpont Morgan, 1917	17.190.103	40. H. 50 in. Bequest of Michael Dreicer, 1921	22.60.7
16. H. 4 $\frac{3}{4}$ in. Fletcher Fund, 1947	47.100.5	41. H. 46 in. Pulitzer Bequest, 1920	20.157
17. H. 4 $\frac{1}{8}$ in. Fletcher Fund, 1947	47.100.6	42. H. 31 in. Gift of J. Pierpont Morgan, 1916	16.32.194
18. L. 2 $\frac{1}{2}$ in. Gifts of J. Pierpont Morgan, 1917	17.192.44.45	43. H. 77 in. Fletcher Fund, 1928	28.32
19. L. (of spear mount) 4 $\frac{7}{8}$ in. Gift of J. Pierpont Morgan, 1917	17.192.145	44. H. 11 $\frac{1}{4}$ in. Dick Fund, 1938	38.180
20. H. 8 $\frac{5}{8}$ in. Gift of J. Pierpont Morgan, 1917	17.190.49	45. H. 15 $\frac{7}{8}$ in. Gift of J. Pierpont Morgan, 1917	17.190.725
21. H. 7 $\frac{3}{8}$ in. Gift of Henry G. Marquand, 1881	81.10.189	46. H. 23 $\frac{1}{4}$ in. Gift of J. Pierpont Morgan, 1917	17.190.724
22. H. 5 $\frac{1}{8}$ in. Gift of George Blumenthal, 1941	41.100.157	47. H. 16 $\frac{3}{4}$ in. Gift of J. Pierpont Morgan, 1917	17.190.739
23. H. 4 in. Gift of J. Pierpont Morgan, 1917	17.190.431	48. Leland Fund, 1916	16.90
24. H. 4 $\frac{7}{8}$ in. Gift of J. Pierpont Morgan, 1917	17.190.685-687, 695. 710, 711	49. Rogers Fund, 1909	09.137.2
25. H. 4 in. Gift of J. Pierpont Morgan, 1917	17.190.430	50. Gift of J. Pierpont Morgan, 1907	07.57.5
		51. H. 30 in. Rogers Fund, 1930	30.69
		52. D. 20 in. Fletcher Fund, 1946	46.85.2

53. H. 34¼ in. Rogers Fund, 1921	21.101	59. H. 23¾ in. Gift of J. Pierpont Morgan, 1917
54. H. 53¼ in. Rogers Fund, 1933	33.23	17.190.1735
55. H. 15½ in. Gift of J. Pierpont Morgan, 1917		
	17.190.389	
56. H. 59¼ in. Pulitzer Bequest Fund, 1934	34.44	60. H. 57¼ in. Gift of J. Pierpont Morgan, 1916
		16.32.31
57. H. 12¼ in. Gift of George Blumenthal, 1941	41.100.132	61. H. 17⁵/₈ in. Gift of J. Pierpont Morgan, 1916
		16.32.158
58. Both 19½ in. Gifts of George Blumenthal, 1941	41.100.128,129	62. H. 15 in. Gift of Miss Edith Sachs, 1950
		50.64
		63. H. 43¾ in. Gift of J. Pierpont Morgan, 1916
		16.31.1





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